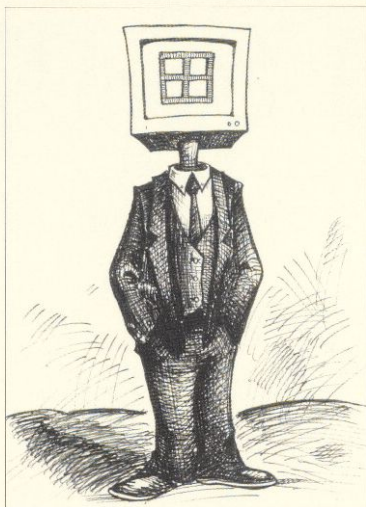


Spring 2004

THE MIND'S EYE

A Liberal Arts Journal
Massachusetts College of Liberal Arts



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By Shirleen Selim

Bringing the Sacred Sheep Home

By Ben Jacques

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A Bard for the Senses and the Intellect

Book Review by Meera Tamaya

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Massachusetts College of Liberal Arts

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On the Cover: David Russell, *The New Boss*, 2002
Pen and ink on paper
After the work of Thomas Nast

Editor's File

Shirleen Selim introduces our new issue by reflecting on William Morris' seemingly prophetic poem "The Defence of Guenevere," and on Morris' subsequent marriage to Jane Burden, who promptly betrayed him with his younger friend Dante Gabriel Rossetti. Did Morris foresee the turmoil in his own marriage? Selim has no certain answer, but her investigation of his poem uncovers perennial literary themes of love and adultery. Ben Jacques describes a better relationship, one between the Navajo people and their hardy, resilient sheep, the Churros. Brought to the New World by Spanish explorers, the Churros thrive on the rough landscape of New Mexico, yet in the middle of the last century, they were almost driven to extinction by drought and uncomprehending officials of the federal government. Jacques, who has traveled to see the Churros for himself, depicts their rescue and renewed place in the culture of the Southwest. Turning to a more complicated lifestyle, communications professor Paul LeSage confronts the awkward ethical and legal problems of the Internet. What recourse do we have against those who would deluge us with spam? Can the courts really protect us against fraud and pornography? Can they protect us from our own government in its pursuit of terrorists? How can we use the bounty of Web information without running afoul of copyright laws? There are no easy answers, and LeSage warns that much of the responsibility for untangling these riddles will ultimately be ours. Artist David Russell takes us into the world of visual messages with his updating of classic protest drawings. Responding to originals by Honoré Daumier, Käthe Kollwitz, Otto Dix and Thomas Nast, Russell has created modern analogues reflecting the new issues and new contexts that concern us today. In conclusion, attorney Richard Taskin reviews Joanna Lipper's disheartening portrait of teenage motherhood in Pittsfield, Massachusetts, while Meera Tamaya takes on Lukas Erne's new study of Shakespeare that emphasizes both his theatrical and his literary ambitions.

We close with an important word of thanks to Tony Gengarellly for his years of service to the journal as Managing Editor. As we look to the future of *The Mind's Eye*, we hope to uphold his standards and emulate his cheerful, civilizing presence in its pages.

A Close Reading of "The Defence of Guenevere" by William Morris

BY SHIRLEEN SELIM

In 1857, the poet and architect William Morris and the poet and painter Dante Gabriel Rossetti went to the theater with a group of their friends, where they met a young woman named Jane Burden. Both Morris and Rossetti were captivated by her beauty, and it was not long before Morris married her. At some point in their friendship, Rossetti and Jane embarked upon an affair that was to greatly affect the lives of all three people. Both Morris and Rossetti were fascinated and inspired by the art and literature of the Middle Ages and started a decorative arts company together, through which they aimed to revive the ideals of beauty and handcraftsmanship that they felt were being lost in the age of industrialization. In a case of art and life's mutually feeding upon each other, the love triangle involving Morris, Rossetti and Jane would closely parallel that of King Arthur, Guenevere and Lancelot. Jane, their Guenevere, would become caught between her king and his best knight, Rossetti.

In his poem "The Defence of Guenevere," Morris begins in the midst of action. The very first line says, "But, knowing now that they would have her speak." "The poem was remarkable in being the first literary presentation of Lancelot and Guenevere's tragic love affair from the woman's point of view" (Whitaker 275). There is the expectation of an answer from Guenevere herself to some question or incident.

The identity of who "they" are is not given yet, nor their gender, but Guenevere is already presented as an identifiable individual by the "She" (line 2). She has already taken the role of protagonist, while their figures are yet to be given form.

Whatever had been taking place has just been interrupted. Guenevere's hair is still wet, which gives the reader the sense that she has been caught at a private moment—she isn't yet ready for public presentation. The reader and the knights are intruding, which by rule of courtesy and propriety gives the right of way to Guenevere. Yet she feels shame—but it isn't the shame of doing something wrong; it is the shame of feeling shame. She doesn't regret or feel embarrassed for whatever it is that happened—"And feeling it shameful to feel ought but shame/All through her heart, yet felt her cheek burned so" (5-6)—and "her head [is]/Still lifted up" (8-9). She is still self-possessed and dignified despite her tears.

Guenevere then presents a situation that is bleak and desolate to start off her argument. Suppose, she tells her accusers, that they were dying and alone with no hope and someone suddenly approached and presented them with an alternative. What would they do? She appeals to her listeners' human sympathy, and is careful not to appear too defiant. Rather, what she is about to tell was almost a natural and inevitable result of a hopeless situation, and, of course, "such great lords" (15) would have known better than she. Her tone is deferential, but also has a hint of mockery beneath the surface. So, though she has to explain herself, she is in control of things and has enough confidence in the solidity of her defense that she isn't struck dumb by the accusation. Her marriage was unsatisfactory, for though she had "broad lands running well" (20), the "wind was ruffling up the narrow streak" (19). She had plenty in the way of material possessions—property—but the river was narrow in proportion to the land and the wind was blowing against its natural flow. But the river "run[s] well" (20), so Guenevere does still have feeling for Arthur. The water could be read as love, or the elemental force or spirit needed to sustain all life. Contrasted with this dry and chilly scenario of "well-known things past now and dead" (12) is how she appears at present—her hair is soaked and her face is flushed with warmth, or "flame" (9).

Guenevere is then asked by the angel to choose one of two cloths that represent heaven and hell. She is not told which is which and must make the choice from their outward appearance. In my opinion, Morris is presenting here his wife's defense of her affair with Rossetti. Jane, when presented with two choices, chose the one that she thought was the better. When Morris and Rossetti met Jane during their work on the Oxford murals, they were both attracted to her. Jane, daughter

of an "Oxford resident" (Marillier 62), was in a position to choose from two paths, both of which held interesting possibilities. She could become the wife of a man who received £900 a year (a substantial sum in the mid 19th century) and lived comfortably and who loved her dearly, or she could be the mistress of a charismatic but erratic artist. If Rossetti's conduct toward Lizzie Siddal, his muse and long-suffering fiancée during the first part of his career, was any indication, there was no guarantee that he would be steadfast toward Jane. She chose the respectable and sensible route and married Morris, but she later found it to be hell and realized she would have been happier choosing Rossetti. In Rossetti's *La Pia de' Tolomei*, "La Pia sits on the ramparts of the fortress framed against ivy, representative of 'clinging memory,' toying with her wedding ring, once a joy and now a mockery" (Rogers 98).

Guenevere describes "A great God's angel standing, with such dyes,/Not known on earth" (28–29). A great part of her allegory, and the notice she takes of the angel himself, revolves around color. Both Rossetti and William Morris surrounded themselves with color, and it was an integral component of both their lives and their professions. Morris was starting Morris, Marshall, Faulkner and Co., which would come to be famous for its textiles and patterns. Rossetti considered color to be the most important part of a painting. He wrote in May 1854: "I believe colour today to be a quite indispensable quality in the highest art. . . . Colour is the physiognomy of a picture, and like the shape of the human forehead, it cannot be perfectly beautiful, without proving goodness and greatness. Other qualities are its life exercised, but this is the body of its life, by which we know and love it at first sight" (Henderson 10). Color had meaning for both men that went deeper than simple aesthetics.

Blue has traditionally been considered a calm and comforting color in modern times. The Romantics, and Morris in particular, associated it with pleasure and desire. Within Christianity, it has been attributed along with white to the Virgin Mary, protectress of women and motherhood and dispenser of mercy. The blue cloth that the angel holds out is "Wavy and long" (35), bringing to mind an image of flowing water—possibly continuing the metaphor of water for spirit and life. The length of the cloth also suggests longevity. The other cloth is "cut short and red" (35). Red is also a passionate color, but this type of passion has a connotation of sinfulness or moral looseness. Its shortness suggests that choosing this cloth would lead Guenevere down a destructive path to a premature or "cut" end. So after long deliberation (of something that seems to be a simple choice if only it hadn't been imbued with divine import), she chooses the blue, but immedi-

ately finds out it is actually hell. She thought marriage and the respectable route would give her safety and security and all that one hears about the pleasures of marriage.

In Rossetti's *Girlhood of Mary Virgin*, Mary embroiders a red cloth with lilies, which is then shown finished in its sequel *Ecce Ancilla Domini!* In the first, there is also a red cloak representing the Trinity draped over the balcony wall. The color red symbolizes Christ's passion. *How Sir Galahad, Sir Bors and Sir Percival Were Fed with the Sanc Grael; but Sir Percival's Sister Died by the Way. The Attainment of the Sanc Grael* has angels with red hair and red wings. If Morris' use of the color symbolizes the same thing, then Guenevere's realization that the red cloth is actually heaven would be in keeping with it. Christ's passion and the color red (in clerical robes) play a much more prominent role in Catholicism than in Protestantism, so perhaps the poem, on a subtextual level, is advocating Catholicism? Or perhaps red in "Defence" stands for Rossetti, who surrounded himself with the trappings of Catholicism. If the poem is speaking from Jane's point of view, this means that Jane is equating heaven and passion with Rossetti.

Blue also signified "fidelity in love" to the Romantics (Whitaker 267). Perhaps Guenevere thought or hoped that she could be faithful to Arthur at the time she was presented with the choice, but found she was wrong. It could also signify that Jane chose the man (Morris) of whose fidelity she was almost guaranteed, while Rossetti's wasn't. It is too late, though, the choice has been made, and all she can do is "roll upon [her] bed,/And cry to all good men that loved [her] well,/ 'Ah Christ! if only I had known, known, known'" (39-41). Guenevere is still speaking to her audience, hence still appealing to their human sympathy. Her choice was born out of ignorance, a mistake anyone might have made, and many would have been sure to. The reader is still not told what she has been accused of, so the figure of a lone woman in tears standing against unknown assailants elicits sympathy in her favor as well, especially in light of Morris' (and the Pre-Raphaelite Brotherhood's) chivalric beliefs.

Morris dedicated his book "*The Defence of Guenevere*" and *Other Poems* to his "friend" Dante Gabriel Rossetti. It was published in 1858, and Morris would be marrying Jane in April 1859. Whether Jane's thoughts and activities already shadowed Guenevere's at this time or whether the similarities developed later in an eerie coincidence is not stated in any of the books consulted. But regardless of time lines, the relationships of Morris, Jane and Rossetti and of Arthur, Guenevere and Lancelot did parallel one another. Morris himself seems to have been greatly conflicted in his feelings toward the affair. He loved Jane but realized he couldn't make her happy. Rossetti was one of his closest

friends and a figure for hero worship, just as Lancelot was Arthur's best knight in friendship and battle. Rossetti was the one responsible for introducing Jane to Morris. Lancelot was sent to fetch and escort Guenevere on Arthur's behalf to Camelot before her wedding.

Guenevere is also the only one speaking in the poem, and it is only her side of the story that the reader hears: "Nevertheless you, O Sir Gauwaine, lie,/Whatever may have happened through these years,/God knows I speak truth, saying that you lie" (46-48). Guenevere is still (or was and is now not) worried about the choice she has made, for she implies that she has not been bound to her chosen path exclusive of any other: "Launcelot went away, then I could tell,/Like wisest man how all things would be . . ./And yet fear much to die for what was sown" (42-45). At the time the choice of the cloths was put before her, she was not completely innocent of the meaning of what each entailed, contrary to her explicit claim. She has made a slight slip in her plea (or perhaps it's an implied admission) of her complete innocence. She holds her head high in defense of her conduct, yet fears what punishment may await her in the afterlife because of "what was sown."

One of Guenevere's accusers is finally named—Gauwaine—a knight who has a checkered reputation within the Arthurian cycle. Depending upon the text and author portraying him, he can be read to have either a virtuous and trusted character or one that is corrupt and disreputable. The accusation he brings (and he is shown to be the leader of the group, since Guenevere faces him specifically and addresses him separately from the others) may or may not be just. But he is also Arthur's favorite nephew, which may strengthen his suit. Arthur would then have to choose either believing his queen or believing his nephew (and possible successor), both of whom have claims on his heart and may call on the rights of blood, status and kinship. Gauwaine and Lancelot are also close friends, so to expose Guenevere would also be to expose the man who once saved Gauwaine's life. "By the time we reach Tennyson, Gauwaine's courtesy had degenerated into smooth talk and his chivalry into casual love affairs. William Morris turned him from one of Guenevere's most ardent defenders into one of her chief accusers" (Karr 187-188).

Nevertheless, guilty or not, Guenevere is a "[brave], glorious lady fair" (56). Adultery does not degrade her and she is still worthy of the highest admiration and praise. Lancelot's merit in being a faithful lover also contrasts with Gauwaine's numerous trysts. Guenevere had "ordained that Gauwaine should 'for ever while he lived . . . be with all ladies, and . . . fights for their quarrels'" (Karr 185) as a curse for killing a lady while on the quest for a white hart during Arthur and

Guenevere's wedding feast. The reader who is familiar with the histories of Camelot's cast of characters may be meant to suspect some jealousy and anger on Gauwaine's part, for it is Guenevere's fault that he cannot have a lasting relationship with anyone.

Guenevere then tells of the time Lancelot came to Arthur's court during Christmas. The spring of their love signals and parallels the fall of Camelot. "Christmas and whitened winter passed away,/And over me the April sunshine came,/Made very awful with black hail-clouds" (67-69). As they celebrate Christmas, Guenevere's joy is so great that it is as if the April sunshine is already shining on her. Yet there are already black clouds in the sky that foreshadow the storm to come. When it is summer in the real world, the warmth she felt at first has already started to pass away, just as a flame burns hottest when at its peak. The summit has been reached and by autumn guilt over her infidelity has established itself—"Autumn, and the sick/Sure knowledge things would never be the same" (71-72). Even at the happiest moments, her guilt shades her thoughts like a frost—"However often Spring might be most thick/Of blossoms and buds . . ./Seemed cold and shallow without any cloud" (73-79). It is at this point that she is presented with the two cloths.

Interestingly, she was already having the affair before she had to choose, another inconsistency in her defense in which she indirectly admits to Gauwaine's charge. In the beginning, the implication was that it didn't start until the visitation by the angel; now she says that when the angel came she was in the conflicted and guilty mood she has just described—"Behold my judges, then the cloths were brought:/While I was dizzied thus, old thoughts would crowd" (80-81).

She reflects on the time when she first had to choose between Arthur and Lancelot. Guenevere says that she "was bought/By Arthur's great name and his little love" (82-83), another instance in which she has described her marriage as more of a financial transaction than a joining based on love. Earlier she spoke of it in terms of land; it could be a description of Arthur himself as well. His love is too little, just as the river flowing through the land was only a "narrow streak" (19). It implies a lack of something in Arthur, and if the water is again taken to represent love or spirit, she feels he doesn't love her enough. By all accounts, William Morris loved his wife a great deal, to the point where he gave Jane permission to see Rossetti if she so wished, but loving someone doesn't necessarily mean that the beloved feels it to be true. In Guenevere's argument, her union with Arthur is a greater sin than her love for Lancelot because it was undertaken for selfish reasons. She also fell in love with Lancelot before she joined with Arthur—"old thoughts would crowd,/Belonging to the time ere I was bought"

(81–82). She gave her heart to Lancelot first, so she argues that her marriage to Arthur is the more sinful union of the two relationships.

The Pre-Raphaelites believed that a person's intent was just as or more important than his or her actions. Even if one did something one should not, if the thought behind it was good and genuine, the immorality or negativity of the act was mitigated. The same idea would hold true for a situation in reverse. A good action was not as generous or selfless if the thought that propelled it was self-serving or malicious. Guenevere gave her heart purely to Lancelot because there was nothing to gain, and she did it freely. Her vows to Arthur are the greater sin because the "little word" she uttered was "[s]carce ever meant at all" (86–87).

Guenevere asks whether God "will[s]" (89) that people spend their lives in happiness and goodness. She also says that because of her affair, she has learned to "love God now a little" (90) and if she is separated from Lancelot, she will lose what little faith she has gained. It is her illicit relationship that has taught her to love God, so it can't be all that bad. The "path [is] worn smooth and even" (94) by many others who have gone down it before her and her sin is not a singular crime. These unnamed and unnumbered others keep her company and comfort her—"some small heaven/Of stretched hands catching small stones by the way" (96–97).

At the end of the path, once she has renounced the path with Arthur, Guenevere lays her head in the cool water of the sea, hearkening back to her wet hair at the very beginning. The reader is brought full circle to the present in the time line of the poem. So it seems Guenevere has been caught fresh from a meeting with Lancelot. But whereas there was only a narrow river before, she now has a whole sea full of water to soothe her "worn" (99) head. Her sin is ironically likened to a baptism or cleansing. Perhaps in unintentional irony, the water is salty; it will never really quench her thirst and she shouldn't drink it. Her sweat is made of similar stuff and it will dry her lips even more. Her refuge is "o'ercast" (102) with her guilt.

The sun was shining and the garden was in bloom the day Guenevere gave in to temptation. It was the day and her resulting mood that caused her guard to slip and enter the walled garden. Many medieval stories have the motif of the walled garden with a maiden somehow enclosed inside. The garden represents the female, often virginal, and her sexuality, spiritual self or physical body. The wall can be read either as protection or as imprisonment of some sort. Rossetti drew many pictures of imprisoned women, such as Proserpine and La Pia de' Tolomei, both of whom were young brides kept constrained against their will by their husbands, and Rossetti imagined a similar

situation for Jane Morris. This was another "unguarded" moment, for she was "half mad with beauty" (109) and "went without [her] ladies all alone" (110). She was "shouting" and her hair was "loosed out" (128). Lancelot found her at a vulnerable time, and as the poem started, so now again has she been found out. The story has come full circle from the beginning of the affair to the present moment.

Guenevere's defense of Gauwaine's accusation is based on the fact that she is a lady. She is a lady because she can cry for what she has done, and her tears are evidence of a conscience: "Being such a lady could I weep these tears/If this were true? A great queen such as I/ Having sinn'd this way, straight her conscience sears" (145-147). She does not deny that she sinned, only that what he says is a lie. The reader is still not told what the actual words of the accusation are. "Whatever happened on through all those years,/God knows I speak truth, saying that you lie" (143-144).

What she denies is not the fact that she did, indeed, cheat on Arthur; it seems to be her feelings regarding it. She brings the matter home to her accuser, pointing out to him that he himself is not untouched by such a sin. Gauwaine's brother Agravaine killed their own mother for having an affair with Lamorak. Guenevere implores Gauwaine not to let the same fate befall her, not to let her be buried in some unknown grave that will not let her spirit rest. She will haunt him, she says, and she draws on the guilt he still has about his mother's death and his fear of the injustice that has been done to her. However, Guenevere's appeal to his human feeling does not work, and she proceeds to discount all the proofs of her guilt he has brought against her. A queen is above such accusations and should not have to explain her actions.

Guenevere then implies that the blood Mellyagraunce found on her bed was from a suicide attempt—"I blush indeed, fair lord, only to rend/My sleeve up to my shoulder, where there lay/A knife-point last night" (179-181). Mellyagraunce is actually not wrong in his assumption, for the bloodstain was made by Lancelot, who "[hurt] his hand in getting through her window." She emphasizes her position as a "Lady" (182) again and that it is beneath her to have to defend her own honor. The knights have again intruded upon a private moment, for she has had to disclose to them a moment of weakness. The men and knights who should be defending her honor as their queen are instead insulting it by questioning her. They are not doing their duty by her—"This very day, and you were judges here/Instead of God" (184-185). And how could they believe Mellyagraunce, that coward? Who was he to judge her, that "'slayer of unarm'd men'" (189), "'Setter of traps'" (190) and "'Stripper of ladies'" (192)? In contrast, Lancelot did for her what they did not—she keeps calling him "my" knight (199, 204, 211).

Guenevere claims God to be on her and Lancelot's side—"Yet Mellyagraunce was shent,/For Mellyagraunce had fought against the Lord;/Therefore, my lords, take heed lest you be blent/With all this wickedness" (220-223). Mellyagraunce was a deceiver and to believe him is to side against God.

Guenevere's beauty also excuses whatever she may have done. She draws attention to her various attributes and argues that someone so beautiful can't possibly be "vile" (238); the Romantics and Pre-Raphaelites had a certain preoccupation with the paradoxes inherent in the definitions of beauty and ugliness and their respective classical associations with good and evil. The descriptions Guenevere gives of her features are also said in such a way as to emphasize her stature and position. Her breast is "Like waves of purple sea" (227) and her hands are like "marvelously colour'd gold" (233). Purple is traditionally associated with royalty, and she reminds them she is a queen at heart. Her hands are the color of nobility, and earlier Gauwaine pointed to her unblemished "white" (177) hands as proof that she wasn't the one who had bled. In a way, the very thing that Gauwaine said proved his claim is the thing that Guenevere uses to defend herself. Her beauty sets her above and apart from other women and because of that, she shouldn't be held to the same standards as they. In this, Morris' argument matches Rossetti's, because he, too, thought beauty set some women apart from others, and what applied to the female population as a whole didn't apply to them. Their dignity and beauty made them great and put them above ordinary morality, just as certain behavior condemned on the whole when committed by common people is excused when committed by a celebrity or someone in a position of power.

In answer to the fact that Lancelot was found in Guenevere's chamber, she tells them that she merely enjoyed the company of one who was a true knight, not a failure as her accusers are. It was she who called him to her, and one doesn't refuse the summons of the queen. She wished to talk with Lancelot of the old days when they were young. Guenevere liked to "'hear/[His] wonderful words, that all mean verily/The thing they seem to mean'" (248-250). That must mean his honesty with her is something she's not used to getting from other people, maybe not even from Arthur himself. As in Rossetti's drawing *Lancelot in the Queen's Chamber*, Guenevere can hang up her crown in his presence and let go of her role and duty for a little while. She doesn't have to be the queen with him, because he has known her from a time when they were both just starting on their paths. "'I fear this time I might/Get thinking over much of times gone by,/When I was young, and green hope was in sight;/For no man cares now to know why I sigh;/And no man comes to sing me pleasant songs,/Nor

any brings me the sweet flowers that lie/"So thick in the gardens"" (253–259). He pays attention to her and listens to her, something her husband should be doing. This is another instance where it is implied that Arthur is an inattentive or absent husband. Lancelot is the one who bothers to know her as a person. Guenevere wishes to be "free from all wrongs" (261), implying that her (and Lancelot's) present life is full of wrongs. It is the life she is leading that is the mistake, or the sin, for it is a lie. Jane chose marriage to Morris for selfish reasons.

Guenevere finally comes to the moment when she and Lancelot were caught by the other knights. "[A]nd we were gay;/Till sudden I rose up, weak, pale, and sick,/Because a bawling broke our dream up" (265–267). Their dream was broken when all of a sudden they heard the shouting of Gauwaine and his men outside the door. Both she and Lancelot are frozen for a moment, because they don't know what to do. The full force of Guenevere's crime comes over her and she "tried to shriek,/And could not, but fell down" (270–271) and comes into contact with tiles. One of the things Morris' company was noted for was its production of original tiles and tile designs, and this could be a reminder to Jane of her husband's presence. "The stones they threw up rattled o'er my head,/And made me dizzier" (272–273) could be an illusion to the story in the Bible of the woman who was accused of adultery. When her accusers threw stones at the woman, Jesus intervened and reminded them that none of them was free from sin.

Guenevere uses the same argument earlier in her defense, and she reminds the leader of her accusers, Gauwaine, that he in particular shouldn't point fingers. Perhaps Jane's accuser was Morris himself, or possibly people associated with the company, such as the artists in their circle of friends. Hence, the tiles themselves could be the ones throwing stones, and not the people outside the door. "Launcelot still'd" the "bawling" (280) of the accusers and it was he Guenevere turned to after they were found out—"till within a while/. . . my head/On Launcelot's breast was being soothed away/From its white chattering" (273–276). Her teeth were chattering from the colorless cold and fear, and once again Lancelot offered her warmth. He saved her from sinking into dreary hopelessness, he saved her from Mellyagraunce and from the accusers when they were found out. He saves her again at the end of the poem when she has no more words to say in her defense.

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Bringing the Sacred Sheep Home

BY BEN JACQUES

They came in ships from the Old World. Not the fine-fleeced Spanish Merinos, later brought to America, but the scruffy Churras, a double-coated utility sheep sent to feed and clothe the soldiers, missionaries and settlers in New Spain.

From Mexico City they were driven north, first in 1540 with the adventurer Francisco Vázquez de Coronado, who sought the Seven Cities of Cibola; then in 1598 with the colonist Juan de Oñate and 400 settlers, who brought 3000 sheep, along with horses and cattle, to New Mexico.

A small, hardy breed, long legged and fine boned, the Churras adapted well to the interior desert. Their biological efficiency enabled them to survive on marginal forage and little water. Agile—newborns could be on their feet and moving within minutes—they fared well against coyotes. The rams grew thick, curled horns; some had four. A few of the ewes also had horns. The sheep were clean of face and legs and had long, thin tails.

The Churras' luminous outer coat, 8 to 14 inches long, reflected sunlight and protected them from heat and rain. Their dense inner fleece insulated them against subzero temperatures and kept out blowing dust.



Ganado High School students Freanda Cheer, Francessca Willard and Daphne Williams display their Churro wool and ribbons won in the wool competition.

Multicolored, they came in shades of creamy white, apricot, brown, gray and black. Sometimes the black ones faded toward blue. Some sheep were spotted, or badger faced. Prolific, they could breed aseasonally, often lambing twice a year, and they could produce mature fleeces as often. Twins and triplets were not uncommon. The Spanish colonists used their wool to make blankets, serapes and other clothing, as well as saddle pads and cinches for their horses. They ate mutton and cheese made from the sheep's milk. As their flocks expanded, ranchers drove large flocks south to the markets of Mexico City. During the gold rush, they supplied markets in California.

For the Indians of the American Southwest, the sheep were a god-send. For no one was this truer than the Navajos, an Athabascan people that had settled on the Colorado Plateau as early as the 12th century. The bond they would form with these sheep would mark them indelibly, spiritually and materially. Before the Spaniards arrived, the

Navajos had prepared for sheep. Roy Kady, a master weaver from Teec Nos Pos, says his ancestors collected tufts left on the bushes and rocks by mountain sheep. Because the wild animals could not be domesticated, however, they asked the Holy People, their deities, for sheep that would live with them and sustain them.

So when the Spaniards brought their flocks north, the Navajos assumed they were the beneficiaries. Indeed, the characteristics of the Churras matched the symmetries of Navajo mythology. The four basic fleece colors aligned with the colors of the four sacred mountains marking the Navajo homeland. And the four-horned rams? Were they not a special gift of the Creator? The Navajos also prized the white patch appearing on the crowns of certain lambs. They called it the Hand of God. It would bring good fortune.

Raiding and trading, it didn't take the Navajos long to incorporate the Churras, later to be called Churros, into their culture. From the colonists they also obtained horses, cattle and goats, borrowed weaving techniques and clothing styles and learned silversmithing. Whereas the horses gave them mobility, especially useful to Navajo warriors and raiders, the sheep gave them stability. The Churros' lean meat supplemented the sacred corn as a food staple. And families patterned their movements after the grazing needs of their flocks, herding them to mountain pastures in summer and lowlands in winter. Family roles and tribal customs formed around herding, lambing, dipping, shearing, spinning, dyeing and weaving. Concepts of sheep and motherhood blended, strengthening matriarchal roles in Navajo culture.

The Navajos—who call themselves Diné, the People—found the coarse, lustrous wool of the Churros perfect for their purposes. The long, durable fibers held little lanolin, unlike the wool of other breeds. This meant the wool could be cleaned with little or no water. It also made it well suited for hand carding and spinning. And the nongreasy fibers quickly absorbed the natural dyes the Navajos made from plants and insects.

Historians say the Diné were taught to weave by the Pueblo Indians, who had cultivated cotton for centuries. After their revolt against Spanish rule in 1680, many Pueblos had found refuge among their traditional enemies, the Diné. Navajo weavers, however, recall the old stories that credit their deities—Spider Man, for teaching them how to construct a loom; and Spider Woman, for teaching them how to weave. These narratives imbue their processes with cosmic significance and link their looms and tools to their sacred past.

By the 18th century, the Diné had become known throughout the Southwest for their weaving. In 1795, the Spanish governor of New Mexico wrote that the Navajos “work their wool with more delicacy

and taste than the Spaniards." In the next century, an American visitor to Fort Defiance wrote that "their blankets are the wonder of all who see them."

Warm and durable—it would last a lifetime—a Navajo blanket was as valuable as a horse. The blankets were admired by Plains Indians, as well as Spanish and American settlers, who traveled to Diné Bikéyah, the Navajo homeland, to purchase them. There is a story of a settler's pouring a bucket of water onto a Navajo blanket, its Churro weave so tight no water dripped through.

In the two and a half centuries after the coming of the Europeans, Navajo flocks increased, numbering in the tens of thousands. But for the People, life was rarely peaceful, as they raided, fought and defended themselves, their livestock and their territory against the Spaniards, Mexicans and competing Indian tribes.

In the 18th century, many clans migrated west, building their hogans in and around Canyon de Chelly, the ancient home of the Anazasi. The Y-shaped canyon, with its towering walls, became a place of refuge. Beside the streams they planted peach trees, corn, pumpkins, squash and beans. There, too, they found shelter for their sheep. But in the coming years, the Churros and the people who had welcomed them as a gift of the Holy People would find no less than their survival at stake.

2

For Navajo storyteller Annie Kahn, the baaing of her sheep is music. And in the tap-tap of her comb on the weft of the loom, she hears her people's drums, calling rain.

Mrs. Kahn is recalling a life spent among sheep before a gathering of shepherds, weavers, artists, wool producers and facilitators from the vast Navajo Nation and beyond.

It is the seventh annual Sheep Is Life conference organized by Diné be' iiná (DBI), or Navajo Lifeway, to strengthen the traditional role of sheep in Navajo culture and art. The conference is held at Diné College in Tsaile on the sagebrush-and-juniper steppe just north of Canyon de Chelly.

After a traditional dinner of mutton, blue-cornmeal mush, melons and fry bread, the Navajo grandmother retells the origin of what the Diné call the Real Sheep, the Old Ones, the Churros. "We celebrate the Creator who gave us sheep," she says, "especially Churro sheep. They are sacred animals."

Most revered are the four-horned Churros, whose four horns represent the four sacred mountains marking Diné Bikéyah.

"Four is a sacred number," Mrs. Kahn says. "This was always very

important to me." Four colors, four horns, four mountains, four rivers, four gods who encountered the wandering Air Spirit people in the Fourth World and created First Man and First Woman.

Recognized variously in creation stories as the gift of Sun Bearer and Changing Woman, the Old Sheep became the foundation of Navajo life. For the Diné, however, encounters with the Spaniards who had delivered this gift had tragic consequences. During the centuries of incursion and colonization, both sides stole livestock from each other and took captives. As historian Peter Iverson succinctly puts it in *Diné: a History of the Navajos*, "Theft led to fighting, and fighting led to war." To better understand the conflict with the Europeans, however, it must also be stated that the Navajos were the principal victims of enslavement. Iverson writes, "Although they certainly raided Spanish communities from time to time for livestock and other material items, Navajo raids often were sparked by the capture of Diné individuals for the Spanish slave trade."

Slave trafficking continued under the Mexicans. Jules Loh in *Lords of the Earth* notes that in the 1840s, Navajo children, taken by vigilantes in New Mexico, were being sold for \$200 a head. A resident of New Mexico Territory at the time, Dr. Louis Kennon, estimated the number of Navajos in slavery at between 5000 and 6000.

Over time the Diné survived repeated military attacks by the Spaniards, including the 1805 massacre of old men, women and children hiding in a cave in Canyon del Muerto, a branch of Canyon de Chelly. But the Diné fared no better under the Mexicans or the Americans, who sought control of the Southwest during and after the Mexican War.

The new regional authority, the Americans promised to protect Mexican ranchers and put an end to Indian raiding. But there were other considerations. Gold had been rumored in Navajo territory. And ranchers needed more land for their cattle. Then, as Americans engaged in their own Civil War, there was increasing fear and need for control. A factor less tangible, but more deadly, was the attitude among many Americans that the Indians simply had to get, or be put, out of the way.

In 1864, General Kit Carson, ordered to subjugate and relocate the Navajos, led his soldiers deep into Canyon de Chelly, set fire to their hogans, orchards and corn and slaughtered their sheep. Resisters and some bystanders were killed. Although a number of Navajos escaped, using hidden routes to the canyon rim, those remaining were starved into submission. Soon Navajos began reporting to Fort Defiance for deportation. It was to be known as the Long Walk, a 350-mile trek to Bosque Redondo, inhospitable flatlands on the Pecos River east

of Albuquerque. Along the way, those too weak to walk were shot. At Bosque Redondo, they would pass four winters of bitter prison encampment. It is a story every Navajo knows.

"They wiped out everything," Mrs. Kahn says. "No food, no sheep, no fresh milk. Our thinking failed. But the Navajos are strong people. We believe poverty fell off us. Insecurity fell off us."

3

It is six A.M., but the June sun, rising behind the Chuska mountain range, has yet to find the dozen Navajos and a handful of Anglos sipping coffee in the cold wind beside a pickup truck. They have gathered for sunrise prayers to open the Sheep Is Life celebration on the high heartland of the Navajo Nation.

After small talk, they step under the brush arbor and form a circle opening to the east. At first there is silence, marked only by the rustling of oak leaves, the stray notes of a desert bluebird and a ewe bleating in the sheep pen. Then Jack Harvey, 28, begins to pray. The cadences of Navajo rise and fall in the wind.

The director of the Upward Bound program, running concurrently on campus, Mr. Harvey was raised by his grandmother, who taught him to respect his culture. As a U.S. Marine in Asia, he visited Buddhist temples where priests created sand paintings. He felt an affinity with them, and told them how his people use sand paintings in curative ceremonies. Now he is learning the sacred songs that restore harmony and beauty, the spiritual balance that is the foundation for physical and mental health.

After praying in Navajo, Harvey switches to English. He gives thanks for the new day and asks a blessing on the celebrations, on the sheep and on all those who have come. He prays for peace and harmony.

As he finishes, the sun pours down over the ponderosa pines on the mountain.

4

In 1868, when their "resettlement" at Bosque Redondo had become an obvious and expensive failure, General William Tecumseh Sherman negotiated a landmark treaty with tribal elders. Instead of sending the Diné farther east into exile, as some officials urged, he allowed them to return to a portion of their land between the four mountains. He promised them additional livestock, farming implements and schools. For their part, the Navajos pledged never to make war on the Americans, Mexicans or other tribes.

On June 18, as recorded by a government clerk, 7111 Navajos, including 2693 women and 2157 children, began the long walk home.

The procession stretched for ten miles. When they came in sight of Mount Taylor, the sacred mountain of the south, which the Diné call Tsoodzil, the old people sat down and wept.

Finding remnants of their old sheep, and with additional livestock supplied by the government, the Navajo people now solidified as an agropastoralist culture, depending entirely on their land and animals. Once again they and their sheep began to thrive, and their brilliant textiles found markets across the country and beyond.

In the 20th century, the federal government began introducing larger, fine-wool breeds onto the reservation: Merinos, Rambouillets and others. Although these sheep produced wool favored by commercial processors, it was ill suited for the needs of Navajo artists. The wool was difficult to wash, card and spin. And these sheep required more grazing land and water. Interbreeding led to dissipation of the Churro breed and traditional processing and weaving practices. Some weavers began using commercial yarn purchased at the trading posts. The change also affected the Navajos' diet, Roy Kady says, as the lean Churro meat was replaced by mutton with higher fat content.

Still, Navajo sheep herds continued to expand, until by 1931, according to the late Councilman Ned Hatathli, the Diné owned two million sheep. In the years to come, however, their sheep stocks would be forcibly reduced by more than two thirds, and income from livestock would plummet.

For a people that had survived the Long Walk, it was a second great trauma. In the drought years of the 1930s, concerned that grazing lands were being depleted, the federal government imposed mandatory reductions on livestock. At first Navajos were forced to sell many of their sheep, horses and goats. Later, agents arrived on Navajo land and shot the animals, leaving them to rot. Because the Churros were considered of less value than other breeds, they were often the first to be destroyed.

Livestock reduction brought restrictions not only in numbers but in traditional movement and grazing rights. And for the Churros, ironically the most efficient sheep in the Southwest, it meant near extinction.

By the 1970s, when University of Utah sheep-science professor Lyle McNeal became interested in the Churros, only a few hundred remained, tucked away in remote regions of the reservation.

A Scottish American veterinarian aware of his own family's roots in sheep and textiles, Dr. McNeal recognized the unique genetic resources of the old breed. Through his friendships with the Diné he also came to understand the Churros' deep cultural significance. In 1977, with six ewes and two rams, the professor and his wife started the Navajo Sheep Project. He was aided by the American Livestock

Breeds Conservancy (ALBC), which recognized the Navajo-Churro as a distinct breed and placed it on the endangered list.

Scouring the mesas and canyons of the 25,000-square-mile reservation—extending into three states—McNeal gathered a remnant of Churros for a breeding herd that would later be used to resupply them to Navajo, Hispanic and Anglo farmers in the Southwest. Once he had established a healthy seed stock, McNeal began returning Churros to the Diné, bringing back more than 2000 of the old breed. In October 2002, the Navajo Sheep Project celebrated its 25th anniversary by distributing 300 rams, ewes and lambs. Several dozen more came the following winter and spring. Each year recipients pass on offspring to others.

Throughout his efforts, Dr. McNeal was assisted by Navajos who remembered the Old Ones. One of them was Gold Tooth Begay from Jeddito, Arizona, who with his daughters, Alta and Sharon Begay, led in restoration efforts. Mr. Begay, who had seen the Churros slaughtered by federal agents, devoted his last two decades to bringing Churros home. He died in 2002 at the age of 105.

Today there are several thousand Navajo-Churro sheep in the United States. There are also Churros in Mexico and Canada. Their rapid comeback so far has led the ALBC to move them up one step on its watch list, from *critical* to *rare*.

Connie Taylor, a sheep rancher and wool broker in New Mexico, is the registrar for the Navajo-Churro Sheep Association. She and her husband supply Churro wool and yarn to Navajo and Hispanic communities throughout the Southwest. So far she has registered about 3700 Churros. "I'm seeing really good stock among both Navajo and non-Navajo sheep farmers," she says. "More Navajo-Churros are in the hands of more people. This is good, because it leads to more genetic diversity."

Evident throughout the Sheep Is Life conference is the valuable niche that Churro wool has found in fiber-arts markets. "Churro wool has added value at every phase," says Mr. Kady.

Mark Peterson, current president of the Navajo Sheep Project, agrees. "Clipped Churro wool can sell for \$1.65 a pound. Commercial grades are one-tenth of that." In some markets, raw Churro wool sells for five dollars or more a pound.

Steve Mills, a wool producer in Magdalena, New Mexico, says he can sell the yarn he produces from Churro wool wholesale for \$24 a pound. At the sheep celebration, an eight-ounce skein of Churro rug yarn goes for \$16.

There is also a growing market for Churro meat. In 2002, the Navajo-Churro breed was selected by Slow Food's Ark USA program.

Ark USA, which describes Churro lamb as "sweet, lean and delicate," encourages consumption of a range of heritage-breed foods as healthful alternatives to commercial products.

Besides that, Mr. Peterson says, Churros are just fun to raise. "They are healthy. They don't get sick. They're easy lambers and wonderful mothers. They're bright, and they're interesting. Every Churro that's born, you never know what it will look like. They're wonderful surprises."

For some Navajo weavers, the Churros are sheep they only heard about when they were children. "My mom used to talk about the four-horned sheep," says Ilene Long, an academic advisor at Diné College's Chinle branch and DBI treasurer. "As a child, I wondered what they were. Now she has her own Churros."

Today the number of Navajos working with sheep and textiles is a small fraction of what it once was. Yet in a society that struggles against unemployment, poverty, alcoholism and cultural disintegration, the collective memory of sheep is strong. That memory is portrayed in the official seal of the Navajo Nation, a golden ring open to the east. Two stalks of corn circle from the west, bearing tasseled ears. In the space between the four mountains—white, blue, yellow and black—sheep are grazing.

"Sheep is our essence, a part of us," says Joe Shirley, president of the Navajo Nation. Mr. Shirley grew up among sheep. "I used to herd sheep. I used to love goat's milk. For families who had sheep then, 500 was the norm. It meant independence, standing on your own feet. But we're losing it, along with our language. If we can save the sheep, we can save our language."

5

Early Tuesday morning, a small herd of angora goats and sheep, accompanied by a sheep dog, emerges from the piñons on the north side of the college and moves slowly across the campus, grazing the sparse grass around the dormitories. An old woman follows.

An hour or so later, a dry south wind has come up on the high desert. In the lee of the workhouse, Roy Kady is scraping the bark off the yucca roots with a stone. A well-known artist and DBI leader, he is teaching his students how to wash sheep wool the Navajo way.

Assisting him is his sister, Vera, and two women he introduces as his teachers: Mary, his mother; and Daisy, his great aunt, wearing bright scarves on their heads and traditional full skirts and blouses accented by turquoise necklaces.

Spread out on a tarp are washbasins, bags of wool recently shorn, a butane burner to boil water and buckets of yucca roots.



University of Utah sheep scientist Lyle McNeal judges yearling ram Churros.

The thick wool is dusty and entangled with bits of twigs. Although some wool can be carded and spun before washing, this batch needs cleaning as a first step. First the wool is skirted, the rough edges removed to be used later for horse blankets. The fleece from the sheep's back will be used for fine weaving.

As the students pick up their own stones to begin debarking the yucca roots, Mr. Kady talks about digging for the roots. For centuries Navajos have used yucca roots to wash not only their wool but their clothes and hair. Besides its practical uses, the yucca soap is used in traditional cleansing rituals, including the four-day coming-of-age ceremony for young women.

The turquoise on his bracelet flashes in the sun. You must be careful not to harm the yucca plant, he says. His mother adds something in Navajo, and he translates: "She says, if you're harsh with it, it will give you a rash." He pauses, letting the old wisdom sink in.

His sister, a UPS driver, talks about their childhood. "When we were kids, we had no running water. We went to the goat spring. We

learned yucca cleaning from an early age. It was shampoo for our hair. We were the cleanest kids in town."

The wool-washing process is labor-intensive. After the roots are debarked, you crush them, opening up their fibers. Then you stir the root in the cool water until it suds. Later you add hot water. Then you submerge the wool and clean it by lifting and lowering it in the wash, without stirring, which will tangle the fibers.

The yucca sticks can be used over and over. "They just keep on working—like a bunny," his sister says, smiling.

Finishing the debarking, one student moves to brush away the litter of bark from the roots. The teacher stops her, then shows her how to collect the remains in a bucket. Take this back to the yucca and empty it gently on the north side, he instructs. That's the way it's done. Nothing should be thrown away. Everything is returned to its source.

As Mr. Kady works, he begins a soft chant. Songs for the washing, songs for the spinning, songs for the weaving—Navajos bring their songs to their tasks, he explains.

"Navajos used to sing more." He remembers hearing a Navajo shepherd on his horse a mile away, his voice carrying through the canyon.

Sometimes the wool is washed twice. Then it is dried in the sun.

6

On Thursday morning, a maroon pickup arrives beside the five-story, glass-paneled building at Diné College. The giant, shiny structure is shaped, as are the library and dormitories, like a hogan. A woman climbs out and hauls a cooler inside the main doors. The cooler is packed with breakfast burritos, sandwiches and tamales, which will sell fast.

Today the sheep and goats will start arriving in pickups and trailers—livestock brought in for the weekend festivities, the sheep and goat competitions, the workshops on shearing and wool grading. On Saturday, sheepherders will enter their Churro rams in a ram exchange. After they pass blood and sperm tests to ensure they are good breeders, the rams will be put into the corral and reselected by lot. A ewe, as a consolation prize, will be given with the last ram. With their new rams, families will strengthen the genetic makeup of their flocks.

Meanwhile, on the third floor of the shiny building, in a side room near murals depicting Navajo creation stories, workshops continue in weaving—two-heddle and the more complicated four-heddle—and wool dyeing.

Diné mythology has it that after the people were instructed in the art of weaving, Spider Man told them to gather a spiderweb and rub it onto the arms and hands of each newborn girl.

"Thus, when she grows up, she will weave, and her fingers and arms will not tire from the weaving."

For centuries, Navajo mothers have taught their daughters to spin and weave. But girls haven't been the only ones to learn. Today, the artistry of male weavers is evident in the beautiful textiles created by Mr. Kady and others.

"In my family, even the guys would have to learn," says Ruth Todecheenie, a weaver from Piñon, on the east side of Black Mesa. "They had to help spin, after they finished eating their mutton."

Seated at a loom near Mrs. Todecheenie, her aunt, and Rose Lee, her mother—both weaving instructors—is 12-year-old Roselala Lee. Roselala is dressed in a blue velveteen blouse and white skirt and deer-skin moccasins, and her hair is pulled back and tied in white yarn. She wears a silver-squash-blossom necklace and earrings made of tiny turquoise beads. Later, her grandmother will weave at the loom directly across from her.

When she was seven, Roselala sold a saddle blanket, her first big project, for \$350, her mother says. She used the money to purchase her turquoise jewelry.

Several of the other weavers are wearing turquoise and coral, silver necklaces, bracelets and concha belts. It's good to wear your jewelry, Valencia Bizahaloni, another instructor, explains. "We see them as living things. If you put them away, then they're dying. You're suffocating them."

Weaving has long been a home industry for the Navajos, a way to derive much-needed income in a society that offers little or no wage employment. In the 18th and 19th centuries, using the wool of their Churros, they wove clothes, bed covers and wearing blankets. They also made saddle blankets, ropes and cinches for their horses. An early blanket style is called Chief Blankets, though the first blankets were probably not for chiefs, says master weaver TahNibaa Natani.

What likely happened, she says, is that a chief from a Plains tribe asked a Navajo to weave a blanket for his daughter. Early men's blankets featured broad contrasting bands, while women's blankets displayed more narrow designs. Later, red yarn and geometric patterns—stars and diamonds—were added.

"But when it was cold, you grabbed a blanket," Ms. Natani says, laughing. "It didn't matter which blanket you had. It would keep you warm."

Navajo blankets were highly sought-after items, not only for Indians but for Mexican and Anglo ranchers and cowboys.

From the late 19th century on, Navajo textiles increasingly became valued as art. Several things affected their development. One was the



Rebecca Allen, a Tsale High School student, displays a blanket vest she wove.

role of traders, such as Lorenzo Hubbell at Ganado, who exchanged basic supplies for Navajo blankets and jewelry, and encouraged use of specific colors and designs.

From 1890 to 1910, the Navajos went on a "color jag," buyer and collector Gilbert Maxwell writes in *Navajo Rugs: Past, Present and Future*. They started buying bayeta, Saxony and Germantown cloth sold at the trading posts. They would unravel the red cloth and reweave the bright yarn into their textiles. Later, aniline dyes and yarns became available.

After what Maxwell terms "the Gaudy Period," natural colors and vegetal dyes reappeared in several regional styles. Navajo weavers had always relied on the varied wool colors of the Churro. But as the Churros declined, replaced by commercial breeds, weavers sought more color for their blankets.

At the Sheep Is Life conference, Mrs. Bizahaloni is teaching a class in vegetal dyes. She shows students how to use lichen, walnut shells, cactus fruit, juniper berries, indigo and the cochineal insects to create a range of colors and hues: reddish orange, yellow, gold, pastel green, blue and deep brown.

While in captivity at Bosque Redondo, the Navajos had been given velveteen and cotton to make clothes in the styles of Mexicans and Americans. They were also given blankets, and after 1890 Pendleton blankets flooded the reservation. For the Diné, it was cheaper to buy a blanket than to weave one.

This led to another shift in Navajo textiles, and again the traders were instrumental. Believing there would be a growing market for rugs and wall hangings, they encouraged Navajo artists to employ a heavier type of weaving. Many designs now included borders, instead of stripes, and a wide array of geometric, representational patterns.

In the early decades of the 20th century, as many as 16 regional styles developed. Ganado rugs, for example, are still known for their red backgrounds with black, gray and white central diamond patterns.

Burntwater designs, however, combine earth tones and pastels and have a distinguishing warmth that comes from the use of brown, sienna and mustard, accented by pale shades of rose, green, blue and lilac.

Some of the finest and most expensive textiles derive from Two Grey Hills in New Mexico. Weavers in this style use only undyed, hand-spun wool, weaving rich browns, blacks, grays and whites in complicated patterns with a dark border. Subtle shades are created by carding two colors of wool together. Two Grey Hills rugs are also known for the dense weave of the weft, or horizontal, threads, with more than 100 per inch.

Today artists such as Mr. Kady and Ms. Natani, both trained in traditional styles, are presenting new concepts, colors and designs. And they sometimes use new tools, such as the drum carder and drop spindle, though they still weave on traditional looms.

On Saturday, Mr. Kady is showing Navajo and Anglo children how to dye wool with Kool-Aid. Later that day, Cheryl, the daughter of Ruth Todecheenie, sells a beautifully blended diamond twill weaving. The blue in her art comes from blueberries, the pink from Kool-Aid.

In recent decades, encouraged by collectors and museums, some weavers have begun depicting religious themes. These "chant" rugs include Yeis, the name for the supernatural Holy People of Navajo origin, or Yeibichai, the ceremonial representation by humans of Yeis, and depictions of sand paintings used in healing ceremonies.

Traditionally, such graphic display of deities was considered taboo. Today, however, many Navajos accept the creation of these rugs and see them as an important way to preserve religious themes and identity. There is also a practical reason.

"My great-aunt was a weaver," says Mrs. Bizahaloni. "She was one of the first to do a Yeibichai pattern in a rug. She was very religious. She wove it and sold it, and got a pickup truck."

7

In his book *Living at Nature's Pace: Farming and the American Dream*, Gene Logsdon argues that assembly-line efficiencies are destroying sustainable agriculture.

"A more hopeful course," writes this fourth-generation farmer from Ohio, "would be to bring civilization's attention to bear on the concept of biological efficiency and find out how it might be used to preserve human culture."

Mr. Logsdon could easily be talking about Navajo-Churro sheep. Adapted over centuries to the harsh terrain of the American Southwest, these utility sheep of the Spanish colonizers have become marvelously efficient.

"They are low-input sheep," says Connie Taylor, who has about 100 Churros. "They eat less than 30 percent of the time, while other breeds will eat all the time. They are good on marginal land, consuming less food and water."

Known for their disease resistance and longevity, they also bond quickly with their young at birth. "Both the ewe and the lamb recognize each other, which is not the case with other breeds," Mrs. Taylor continues.

There is increasing recognition among farmers and pastoralists that the land needs animals, especially those breeds that have adapted over

time in harmony with their environments. With these animals, as any "grass" farmer knows, there is a symbiotic relationship. This runs counter to purely numerical formulas used in range management.

"Grazing and overgrazing are functions of time, not of the number of animals," says Cindy Dvergsten, who with her husband runs a small, diversified farm in Durango, Colorado. A consultant in holistic, sustainable farming, she is leading a workshop on range management. "Grasses can be overgrazed, or overrested, and suffer from both."

In other words, abandoned land dies. Grasses suffocate, and unwelcome plants move in. Using intensive, rotational grazing, sheep can be a tool of land restoration, ameliorating the effects of drought as they fertilize and cultivate the soil, and helping break up monoculture growth, such as the ubiquitous sagebrush.

If livestock can help restore grazing lands, certainly the Navajo-Churros, which live lightly on the land, hold promise for the future. Beyond their natural efficiencies, there are few breeds that so epitomize the enduring partnership of humans, animals and land, or so delineate their culture.

But the breed is still numerically fragile, and its vulnerability parallels the vulnerability of the Diné themselves, economically and culturally.

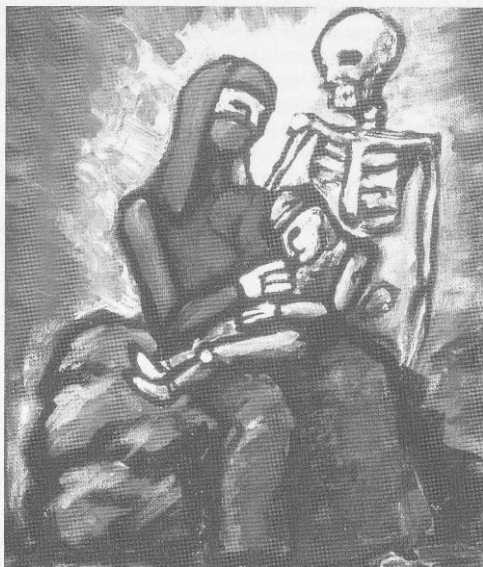
In the Navajo way, balance and harmony can be restored through memory, through the songs and ceremonies that restore *hózhó*, or "walking in beauty." The Churros are an important part of tribal memory, and their restoration is having a healing effect.

In hard times, Mrs. Kahn, the storyteller, recalls, "The sheep were our medicine. They would eat the flowers and the medicinal herbs. When you ate the mutton, it was medicine."

For the Diné, and for all those who seek harmony among humans, animals and the earth, the return of the Churros is good medicine.

Indignant I

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Opening Reception: Monday, April 29, 2002, 3:30–5 p.m.

Massachusetts College of Liberal Arts
Fine and Performing Arts Annex
94 Porter Street, North Adams, MA

Image: *Muslim Madonna* by David Russell, after Georges Rouault, *This Will Be the Last Time, Little Father!* from the *Miserere et Guerre* series, 1927.
Exhibition poster by Leon Peters.

Indignant I : Graphic Arts as an Expression of Social Criticism

BY DAVID RUSSELL

In the final term of his senior year, Fine and Performing Arts major David Russell (MCLA 2002) undertook an independent study in which he explored the social ramifications of graphic art and responded with his own creations. The results of his explorations were on display for the better part of a year at the 94 Porter Street Gallery. What follows is a sample from that exhibition, which involves David's art as well as his own written account of the historical models and contemporary events that inspired it.*

Artist's Statement

This show is the physical documentation of an artistic, emotional and philosophical journey. For me this journey generated an awakening of sorts. Most of us, myself included, are in some way or another "aware" of social injustice: oppression, discrimination, persecution, war. We are occasionally sympathetic to its victims and are sometimes even victimized. However, few of us achieve the acute sensitivity to these social ills that the artist seems to possess. More so than textbooks, documentaries and photographs, artwork provides an emotional account of the times. It is reflective, expressive and sensitive. The artist makes history personal. Through art we feel the chaotic terror of war depicted by Otto Dix, the parental love and anguish expressed by Käthe Kollwitz. Through the study of such works of art, and others of a similar human and social concern, I believe I have attained a much more lucid account of the more deplorable events in history and this, in turn, has made me more sensitive to current events. In a sense, it has opened my sympathetic, critical and, at times, "indignant eye." As a result of this journey, I have formulated new opinions, solidified and refined old ones and become critical of our current sociopolitical climate. This journey into history has truly affected me and inspired me to create these pieces; they are genuine emotional responses to historical and current events. This has been a most enriching journey.

* The Independent Study was undertaken with Professor Tony Gengarelly, who has edited Russell's written work for this publication.

1. *The Ride to Bankruptcy*

David Russell

2002

Pencil drawing on paper

After the work of Honoré Daumier

Honoré Daumier (1808–1879) produced some 4000 lithographs over a 40-year period. The bulk of his work was published in a French antigovernment magazine known as *The Caricature*. Daumier was consistently republican in philosophy and this was clearly reflected in his cartoons. This artist strongly believed in the ability of men to rule themselves via a democratic government. His lack of patience toward anyone or any institution that would see otherwise is revealed with relentless ferocity in his lithographs. These lithographs, with the exception of a decade or so of censorship, are pointed attacks, commentaries and satires on church, government and social institutions.

It was my goal in *The Ride to Bankruptcy* (figure 1) to point out, as Daumier had, certain injustices built into corrupt socioeconomic systems. I also attempted to compose my image in Daumier's bold style by imitating his use of outline, volume and caricature. I have depicted here a corporate system that has the ability to "ride" the "average Joe" into ruin without remorse and little fear of retribution. In this commentary, the corporate "fat cat" rides the average employee into the ground. The employee's knee buckles as he loses his footing, foreshadowing the fall. Note the smirk of the corporate power player, as he is well aware that the employee will take the brunt of the collapse and provide a cushion to mitigate the impact of his crash.



1. David Russell, *The Ride to Bankruptcy*, 2002



2. David Russell, *Fireman*, 2002

2. Fireman; 3. Mourners

David Russell

2002

Charcoal drawings, digitally manipulated on paper

After the work of Käthe Kollwitz

Käthe Kollwitz (1867–1945), an eminent German Expressionist, used her talent for art to assail oppression, war and unemployment. The bulk of her earlier works (and some of her later works as well) reveals the hardships, hunger and misery of the German proletariat. Kollwitz's prints often possess a somber, maternal love and parental anguish. With the inception of World War I, Käthe's subject matter shifted from the poor working class, and its struggles against oppression and starvation, to the horror and agony of war. Kollwitz, the mother of a slain soldier, purged her grief in her woodcuts; the torment is compelling and consuming.

I was most impressed by Kollwitz's bold style. The large heavily inked areas contrasting with simple white cuts are saturated with emotion. In my pieces *Fireman* (figure 2) and *Mourners* (figure 3), I attempted to mimic Kollwitz's ability to fill her bold woodcuts with empathy for her subjects. These pieces are meant to convey the sense of loss and sadness experienced by many on 9/11/01.



3. David Russell, *Mourners*, 2002

4. Live

David Russell

2002

Pen and ink with marker on paper

After the work of Otto Dix

As Kollwitz presents us with the Expressionist interpretation of World War I from a maternal point of view, Otto Dix (1891–1969) exposes us to the horrors of war from the soldier's perspective. Born and raised in Germany, Dix answered his country's call to arms in 1914 with the onset of World War I. He was wounded several times, once almost mortally. After the war, Dix's disillusionment began. A decorated soldier, he shifted his ideas to the left. He joined the anarcho-communist Dada movement to which other ex-soldier, antiwar activists (such as George Grosz) belonged. Dix was especially resentful of German society's decadence and its poor treatment of war veterans. In 1924, he expressed his personal reactions in a series of etchings called *The War*.

I found Dix's hard contrasts, frenzied lines and spattered aquatints compelling. *Live* (figure 4) was my attempt on 9/12/01 to express emotions similar to those portrayed in the *War* series. First, it is important to note that, unlike Dix, I was not a firsthand witness to the horrid event that I have endeavored to depict. However, 9/11/01 in all of its gory reality was driven into the American psyche by the extensive media coverage that allowed a great many people to watch this tragedy unfold "live" on television. And I, too, was a witness. Nightmarish visions of helpless, half-burned victims of the wreckage that was the World Trade Center still haunt me. In my expressionist pastiche after Dix, I wanted to convey not just the horror and ugliness of the awful event but also the bewilderment and shock I saw in the faces of the survivors.



4. David Russell, *Live*, 2002

5. The New Boss

David Russell

2002

Pen and ink on paper

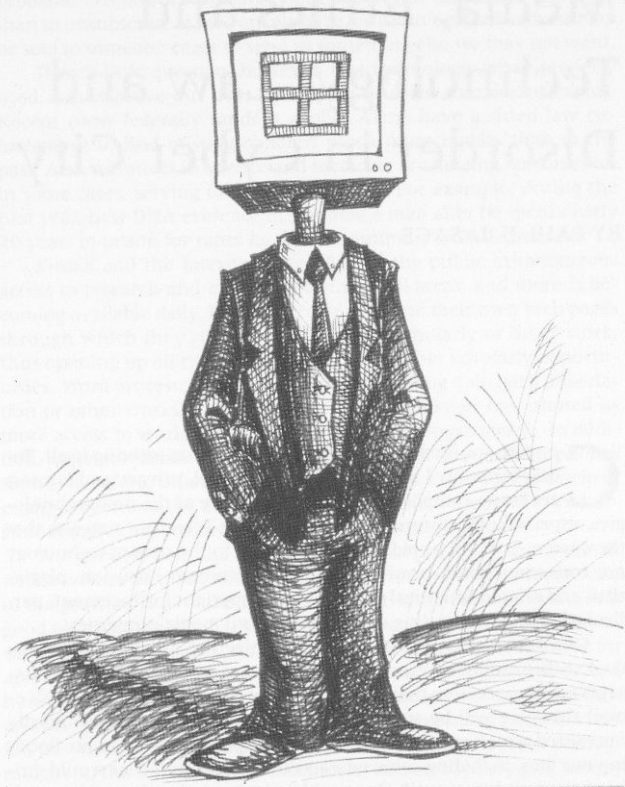
After the work of Thomas Nast

When one speaks of the American graphic artist in a historical context, it is necessary to begin with Thomas Nast (1840–1902). Nast, considered by most to be a progenitor of the modern editorial cartoon, is a prime example of the impact an artist can have on his or her nation's history. An ardent Republican (until late in his life, when his commitment began to waiver), Nast stabbed at Democrats, supported Republican reforms, argued fiercely on the side of President Grant and denounced violence against minorities.

Perhaps Nast's most notable sociopolitical impact was achieved during his crusade against the Tammany Ring. The Ring was a corrupt organization of politicians and businessmen, led by the infamous "Boss" Tweed, that embezzled millions of dollars from New York City during the late 1860s and early 1870s. Nast and his pointed cartoons were undoubtedly instrumental (if not ultimately responsible) for the exposure and subsequent convictions of Tweed and his Group of Vultures (so depicted by Nast).

The roots of the modern editorial cartoon are present in many of Nast's engravings. One of the best examples is an 1871 wood engraving from *Harper's Weekly* titled *The Brains*. Here, Nast's caricature of Boss Tweed is punctuated with a money bag in place of the Tammany leader's head. Nast's use of crosshatching for contour, clean/deliberate line and exaggerated form are all characteristics of the contemporary editorial cartoon. But perhaps it is the subject matter that contributes most to its modernity.

The preoccupation of big business and politicians with money is very much at issue today. With the Enron debacle, alleged monopoly of the Microsoft Corporation and suspect campaign contributions, this "money on the mind" allegory is all too appropriate. In *The New Boss* (figure 5), I chose as my starting point Nast's substitution of a money bag for Boss Tweed's head. I then created my caricature of a businessman and substituted a computer monitor for his head—the monitor displays the Windows insignia to show the control the Microsoft Corporation has achieved over the computer industry.



5. David Russell, *The New Boss*, 2002

Media, Ethics and Technology: Law and Disorder in Cyber City

BY PAUL E. LeSAGE

Concern for media ethics is perhaps as old as printing itself. Today, traditional subject areas such as libel, privacy and fairness are being complicated by the emergence of the new technologies, especially the Internet. A review of the literature suggests that the current areas of trepidation with regard to the uses of technology are consumer fraud, commercial and government intrusion, plagiarism and related unethical practices and copyright infringement, particularly the downloading of intellectual and media properties.

One such area, one that may epitomize the problem, is how to deal with unsolicited e-mails, fondly known as "spam." These messages are so pervasive that one source reports that 60 percent of all e-mail this year will be spam (Basler). Those who send those mostly unwanted e-mail messages, particularly the porno chieftains, are flooding our files, including some edu accounts, with stuff that would embarrass an outhouse wall. One problem is that only a few states, such as Virginia, have strict laws with severe penalties for violators. In January 2004, however, a new federal law, the Can-Spam Act, took effect. Can-Spam, which stands for Controlling the Assault of Non-Solicited Pornography and Marketing, does not, according to one online source, ban unsolicited e-mail; "but it enables Internet users to remove their e-mail addresses from mailing lists and imposes heavy fines and prison

terms for those sending messages of a fraudulent or pornographic nature without warning recipients" (US Law). Citing survey results, the site also reported that the law, so far, has had little effect to curb the problem. Overall, it's probably better to delete unwanted messages than to unsubscribe. As we unsubscribe, our active e-mail address may be sold to someone eager to send us something else we may not want.

There's little question, however, that technology, when properly used, can improve our lives by helping us solve complex problems. Recent (now federally funded) Amber Alerts have assisted law enforcement to find missing children much more rapidly than in the past. Also, advances in science and medicine are helping save lives or, in some cases, serving to correct injustices. For example, during the past year, new DNA evidence exonerated a man after he spent nearly 20 years in prison for rapes he did not commit ("DNA Exonerates").

E-mail and the Internet have allowed the public instantaneous access to research and experts in virtually all areas, and more is becoming available daily. People are able to create their own Web pages through which they share or market their scholarly or other work, thus opening up all types of publishing and other scholarly opportunities. Word processing alone has helped zip along a sluggish dissertation or other works. Cable and satellite transmission has granted us more access to world news, events and other programming. In addition, more people are in contact with each other over cellular phones than ever before, thus allowing us mobility and a way to reach help in emergency situations. Satellites also help us know the severity of hurricanes and other storms so that we can be better prepared.

For good or bad, the technology has also changed the speed in which we can do many things from commerce to entertainment. One of the growing uses of the Internet and one of the less conspicuous is good old "panhandling" (Pearlstein). Giving to a legitimate charity or cause is one thing, but according to the article, people have asked for and received money for such things as paying off credit-card debt, a house down payment, marital difficulties, tuition expenses and others. One person even received \$3300 toward breast augmentation. So far, the woman needing the house has received only \$36, but perhaps more is on the way. The story concludes: "Donors say they give money because they relate to a cyber-beggar's plight, want to extend their regular charitable giving or simply can spare the cash."

How one views uses of technology depends on a person's perspective about how the technology is used. One analogy, offered by Eric Schlosser, author of *Fast Food Nation*, is drawn from the Cold War:

Much like the workings of the market, technology is just one means toward an end, not something to be celebrated

for its own sake. The Titan II missiles built at the Lockheed Martin plant northwest of Colorado Springs were originally designed to carry nuclear warheads. Today they carry weather satellites into orbit. The missiles are equally effective at both tasks. . . . The history of the twentieth century was dominated by the struggle against totalitarian systems of state power. The twenty-first will no doubt be marked by a struggle to curtail excessive corporate power. (261)

Despite the many advantages of the new technology, primarily the Internet, the possibility for abuse has grown to a whole new level. ID theft, "the No. 1 consumer fraud in the nation" (Oldenburg D2) and credit-card fraud are rampant. In fact, fraud on the Internet tripled in the year 2002, with the public losing \$54 million ("Complaint"). Even a local man from Pittsfield, Massachusetts, got into the act recently when, taking advantage of a software glitch, he tried to bilk a Colorado-based computer bill-paying service of \$50,000. He's being investigated by the U.S. Secret Service and faces prison time and other penalties ("Man Convicted").

Much personal information is also being taken right off the millions of résumés that job seekers are encouraged to put onto the Web. One news service reported that in 2002, "a person posing as a recruiter illegally downloaded about 2,400 resumes from the medical job Web site Medzilla.com." The article cited Monster.com.'s solution, which is to help customers "hide information such as their names and phone numbers and set up special e-mail accounts for contacts" (Keefe).

The popular site eBay is a major target for "auction fraud," a crime now under state and federal investigation (Ho). In one example, a person sent off his \$1300 laptop to an eager con artist. It's becoming quite common to pay for something over the Internet and either not receive the merchandise or not receive what was advertised. As stated in the article, eBay, which is cooperating with the investigation, recommends that people use credit cards, not cash or money orders, for all transactions. Don't thieves like credit-card numbers?

One of the largest ID thefts to date was reported in a May 2003 *U.S. News & World Report* article. TriWest Healthcare Alliance, based in Arizona, was the victim of a hacker who stole some 500,000 military patient records, including Social Security numbers and credit-card numbers. The company has posted a \$100,000 reward for tips in the case (Hawkins). The military, reportedly, is looking for a new health-care provider. In a victory for consumers, one company has been fined \$100,000 for security breaches that exposed personal information about magazine subscribers (Adcox).

U.S. predators are making use of the technology as well. In one

very sad case, a 20-year-old female was shot after a former high-school classmate paid an information broker \$150 to help track her down. The broker is being sued; but the case is now on hold in the New Hampshire Supreme Court, which is wrestling with the issue of liability in the case (Ramer). Even the broad Clinton-era Telecommunications Act was supposed to protect us, particularly the children, from "sexually explicit or indecent materials," but one expert in the field points out that "because the Internet law is international in scope, it is almost impossible to enforce such a law. What one country finds objectionable may be quite suitable in another" (Brooks 71).

Our government isn't going to be left out of the electronic intrusion business either. It's taking this moment in history to eavesdrop on, trail and even detain people, especially foreigners, without individual or constitutional rights' being taken into consideration. In some cases, students have been enlisted to create dossiers on foreign professors (Zurvis). Our nation's foreign students, particularly those in graduate schools, are being hit hard. The Immigration and Naturalization Service (INS) now tracks, with the cooperation of colleges and universities that have signed up for the plan, more than a million students from other countries ("INS Student Tracking"). Since January 2003, according to the report, schools have been "required to file reports to the INS within 30 days, if a student fails to show up for classes." Further, if students do not respond to a "notice to appear," they could be deported and their names added to the FBI's list of "wanted persons."

In an intrepid move, Massachusetts Institute of Technology (MIT) recently turned down a \$404,000 grant because the federal government wanted to look into the background of foreign students who were to be working on the proposed artificial-intelligence project. MIT reports that half the graduate students in physical science and engineering come from other countries. Some other research institutions have turned down grant money with similar strings attached ("Researchers").

The USA Patriot Act was passed in October 2001 to help fight terrorism, and we cannot deny the need to do that at home and overseas. However, as one columnist pointed out, the act circumvents the Fourth Amendment, which deals with "unreasonable searches and seizures" and grants the government the right to "wiretap or detain without a warrant." Citing personal experience, he said that while he and a friend were dining in an Indian restaurant in Times Square in May 2003, the INS, with weapons drawn, detained and questioned everyone in the restaurant and temporarily took their driver's licenses. No terrorists were found, and he was told that it was all a big mistake, one he described as an apparently "legal one" (Halperin). A recent extensive report by Amnesty International also condemned the possible abuse

of individual rights such as "due process, privacy, and free expression" under the new legislation (Gest). The ACLU has also been quite vocal on the issue of expanded government intrusion, particularly on the FBI's use of an electronic monitoring system aptly called "Carnivore." According to an ACLU Web site, the new system gives the federal government access to "every piece of electronic correspondence coming through Internet Service Providers (ISPs) required to use it." According to the site, groups are petitioning the U.S. attorney general to ensure that only people targeted by a court order would be subject to "electronic government scrutiny" (ACLU). One ironic footnote is that the ACLU reports a 30-percent rise in membership, which the group attributes directly to the actions of U.S. Attorney General John Ashcroft and to a national reaction to the Patriot Act.

One university vice president brings up another critical issue for colleges and universities. Speaking of the Patriot Act, he says, "The law places a heavier administrative responsibility on universities to screen and track international students while drastically limiting their ability to enroll foreign nationals." As a modification to the law, he proposes, among other things, that foreign students obtain the necessary visa forms from U.S. consulates and embassies, rather than from universities, which is now standard procedure (Rowe 135).

A provision of the Patriot Act also allows the federal government to check anyone's library records or e-mails sent from such a location. One bright spot in all of this is that the government has dropped plans to have mail carriers, truck drivers and telephone-repair personnel spy on us. The plan, Orwellian at best, was dropped, according to one report, "from the Homeland Security Act after comparisons were made to certain communist dictatorships" (Mulrine 48). Indeed!

Other real concerns in our digital age include plagiarism or related unethical practices and copyright infringement. The major prize for ethical faux pas probably goes to *The New York Times* for the Jayson Blair fiasco, which led to the resignation of the paper's top two editors, Howell Raines and Gerald Boyd. Blair used various means—especially cell phone and his laptop—to deceive the paper about his location and about the sources he was supposed to have talked to. He even fabricated a story about himself, claiming that his cousin died in the Towers on 9/11/01 (Kurtz). Though related more to traditional print medium, a sizable number of authors, historians in particular, have been accused or found guilty of plagiarism—so much so that entire policies on how to handle plagiarism cases have been rewritten. The American Historical Society has dropped its usual lengthy, behind-closed-doors investigation of plagiarism complaints. Per the group, the "focus will be to educate historians, students and the public" in order "to

spotlight problems when they arise" ("Historians"). Plagiarism, however, has become a more complicated issue as more books, articles and other works are put on line, tape or DVD.

A topic akin to plagiarism is copyright infringement, a major concern for both business and academia. One exhaustive text on Internet law cites, among hundreds of others, two unusual cases dealing with the "Right of Publicity." This right protects people from having their names, faces or voices used for commercial purposes without their permission. The first case, from 1993, pitted former late-night talk-show host Johnny Carson against a porta-potty company that used the slogan "Heeeeeere's Johnny." Carson was not amused and won the case. Also in '93, television personality Vanna White was successful against an ad that portrayed a "robot game hostess in a blonde wig and evening gown" (Brinson 74). The problem has become so serious that one lawyer's only job is to track down and prosecute Garfield the Cat infringements.

Piracy of computer software remains an international problem, as does the copying of music, games, movies and other programming, especially from the Web. Many people continue to download protected music from Napsterlike sites without paying for it, but the practice is against the law. One science and technology author explains the magnitude of the situation:

Piracy has become a national pastime. . . . Every day, ordinary people download billions of files: blockbuster movies, cable TV shows, music, video games, software, and nearly every other kind of copyright-protected material available in digital form. . . . The movie industry estimates that Internet swapping costs it more than \$3.5 billion a year worldwide. (Terrell 41-42)

The broadcast industry alone claims a 20-percent loss in revenue since 1999 due to piracy (Musgrove A1). The problem is so bad that the recording industry is now suing college students and other individuals who illegally download music and continues to search for the violators. Two institutions, Boston College and MIT, however, are refusing to release names of student violators, though Internet Service Providers are now required to turn over such information under a federal subpoena.

On campuses, as students and nonstudents alike continue to download music and other materials, servers are often slowed to a crawl; and some universities have denied student access to such sites because of the problem. The fact is, "virtually everything on the Internet is copyrighted" (Chappell), including e-mails. There are some public-

domain sites, however, such as the Department of Defense and others, where public materials, documents, photographs and other materials may be freely downloaded; and researchers have some access to historical and other documents for study. Copyrighted works also have constitutional protection (Mencher). Further complicating things is that copyrights have been extended an additional 20 years, thus protecting a great many literary and other works from the 1920s, including "early Mickey Mouse cartoons" (Lane A1). Not surprisingly, Disney was a major lobbyist for the extension. Also confusing is that the copyright symbol is no longer required. People are downloading other people's intellectual property from the Internet because they are unaware of the rules or laws or simply because it is so easy to do.

The problem has not gone unnoticed by our leaders. Senator Orrin Hatch (R-Utah) has the solution: "Destroy the computers of those who illegally download music from the Internet" ("Hatch"). During a recent hearing on copyright abuses, Hatch, chairman of the Senate Judiciary Committee, said that damaging computers might be the only way to teach somebody about copyrights. He also proposed, however, that the copyright holders (he's a composer) should not be held liable for the computer damage. Ironically, there were stories online questioning possible copyright infringements on Hatch's own Web site soon after he announced his macabre plan.

The best way to avoid a possible copyright infringement is to ask permission to use material. This is time-consuming and must often be done in writing. However, the "fair use" provision of the copyright law allows the press to legitimately use materials for criticism and review. Scholars and teachers may also use a limited amount of work from existing materials without permission as long as a proper citation is provided.

As stated in one text on media law (should an infringement case be brought), "fair use" depends on the answer to four basic questions: (1) What is the purpose and character of the fair use? (Will a commercial or other profit be made?) (2) What is the nature of the copyrighted work? (Is it a new and creative work, or a compilation of facts such as a news report?) (3) How much of the copyrighted work is used? (Less than 10 percent of a work is more likely to be fair use.) (4) What is the potential effect of the use on the market for the original? (Is this a substitute for the original?) (*Law of the Student Press* 53–54). Downloading materials that are clearly not in the public domain is not protected by "fair use." However, works whose copyright has expired or has not been renewed may be safely used.

As stipulated in the 1995 *Copyright Primer for Librarians and Educators*, teachers may make one copy of a work for themselves and one

for each person in a class or in multiple sections of the same class; but these handouts are legal for one semester only, unless permission is sought. This goes for workbooks and guides available for student purchase. The law is a bit more lenient with the use of current newspaper articles in the classroom. Permission from students must also be obtained before their works are placed on Web sites. Libraries may back up software or make a copy of a book that cannot be replaced after all attempts to do so have been exhausted. Programs taped off the air may be used for 45 days, then destroyed. Also according to the *Primer*, through a 1995 change in the law, "state entities, agencies, and employees were not immune from suits for copyright infringements and could be held liable for copyright violations" (Bruwelheide 11). Anyone associated with a case could be named in a lawsuit.

States also have specific laws pertaining to copyright. According to the Massachusetts General Laws Annotated, sound recordings and live performances are protected; and punishment may include prison time and heavy fines. With the conviction of the guilty party, all illegal copies and the recording devices and other equipment may also be seized or destroyed. These intellectual-rights protections may be found sandwiched in the codes between a law on trespassing and one on "carrying away or defacing milk cans belonging to others."

Colleges and universities often have their own statements about copyright. At Massachusetts College of Liberal Arts (MCLA), copyrights are protected by the following statement, which may be found in the 2002–2003 annual telephone directory: "The copyright law of the United States Title 17 (United States Code) governs the making of photo copies or other reproductions of copyrighted materials." According to the policy, the college may also refuse copying requests that may violate the law.

Just who owns what in business, in academia and elsewhere is confusing. For the most part, if a person creates something for a particular company (work for hire), the company often retains the rights. In journalism, full-time employees retain their rights, which allow them to sell work online or elsewhere. Not so for all part-time employees, however, as "stringers" (part-timers) at *The New York Times* found out. The newspaper can resell or reuse their work as much as it wants without paying additional royalties. In academics, a May 5, 2003, letter of memorandum of agreement between the Board of Higher Education and the Massachusetts Teachers Association and its affiliates spelled out rights of Massachusetts' professors and librarians. Provided the funding source is not an outside grant, or unless a separate agreement has been reached, association members may keep intellectual property rights for a myriad of works including books, academic

papers, dissertations, musical compositions, artwork, software programs and others. However, members can't claim school catalogs or committee reports that the institutions produce or charge schools or students a fee to use the protected material.

In conclusion, technology has changed the way we live. It has even changed the way we do politics. For example, in 2003, Democratic presidential hopeful Howard Dean raised, according to one article, \$41 million, mostly online, breaking Bill Clinton's record for raising funds in one quarter (Faler). Although technology has enhanced our lives, it has, at the same time, given us great personal and professional cause for concern. We are no safer on the Internet from fraud, manipulation or intrusion into our personal lives than anywhere else.

Two years ago, MCLA produced *The Box Set*, a play set in the fifties about a company that has decided to install a large and intimidating main-frame computer. For most of the play, the employees worry about being replaced by the machine that they fear. The antagonist represents a post-World War II computer champion. At the end of the play, the people realize that the computer is there only to help them and that they have worried needlessly about losing their jobs. Even the play's Mr. Computer seems to mellow a bit toward the end. Today, given that such a person is the richest man in the world, we indeed have concerns for the role technology plays in our lives. From the fantastic computer digitization in movies such as *The Hulk* (a film illegally released on the Internet) to the space rovers on Mars, we have benefited greatly from such knowledge. At the same time, we have left ourselves open to various types of abuse, such as ID theft and government intrusion into our personal lives. We must take care to protect ourselves and our assets and property from electronic charlatans. We must continue to argue against government intrusion into our libraries and into our lives. There is law and there is disorder; and we should know the difference. If there are poor laws and policies, we must act to effect change in them. Most of all, we should respect the power and the responsibility entrusted to us as U.S. citizens in this post-9/11/01 world.

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Book Review

Invisible Women: A Look at the Lives of Six Teen Mothers in Pittsfield

Growing Up Fast by Joanna Lipper
New York: Picador, 2003

BY RICHARD TASKIN

Too young to vote, most teenage girls have no political voice, and when it comes to important debates about the very circumstances that define their lives, to a large extent they remain silent and excluded. Whenever teenage parenthood is filtered through the media, so often the national spotlight remains fixed on the moral and theoretical battles waged between liberals and conservatives. Each side comes to the table armed with competing agendas regarding sex education, contraception, abortion, family values, and the relationship between church and state. In contrast, most pregnant and parenting teens remain sequestered on the fringes of society, represented as statistics, deprived of a forum to refute those who stereotype them, positioned helplessly as scapegoats, and powerless to contradict those who have written them off as ignorant, irresponsible youngsters with doomed futures. (Lipper *Growing Up Fast* 325–326)

"I began this project without any agenda other than curiosity about the lives of teen mothers, which at the outset, I knew very little about" (*Growing* 369). This is how Joanna Lipper describes her decision to first make a short film, take pictures and then write *Growing Up Fast*, an inside look at the lives of six teenage mothers in Pittsfield, Massachusetts.

A Harvard graduate, Lipper brings an unusual array of tools to her work: She has an M.Sc. in Psychoanalytic Development from the Anna Freud Center and is a documentary filmmaker by trade. Lipper met Berkshire County resident and feminist psychologist Carol Gilligan after a screening of Lipper's first documentary, *Inside Out: Portraits of Children*. Gilligan invited Lipper to videotape a workshop she cotaught at the Teen Parent Program, an alternative high school for pregnant and parent teens in Pittsfield. Lipper spent four years with her subjects, who evidently trusted her sufficiently to give an intimate view of their lives and thinking.

Among local readers,* the most controversial chapter of the book is the first: "Pittsfield." The title page itself is adorned with a telling photograph of a one-way sign. It attempts to situate the lives of these young women in the context of the economic decline and dislocation the community has suffered in recent decades. G.E. was Pittsfield and Pittsfield was G.E. for decades until Jack Welch, who lived and golfed in Pittsfield before he became CEO of G.E. and helped introduce globalization and downsizing, pulled the plug. Staggering from an economic depression, a toxic-waste crisis, inept leadership, an influx of drugs and drug dealers, a North Street gone bust, Pittsfield has become in an Emersonian sense a representative city: one that embodies certain extreme tendencies of our times.

It is perhaps humiliating to realize that one lives amidst such conditions. Yet we in North Adams share that sense of being put down, singled out. *Time* magazine mentioned North Adams in a cover story on teen pregnancy some two decades ago. About 10 years ago, I attended a winter-study theater project at Williams where the students had a pregnant teenager being crowned Miss North Adams. I remember being bemused at the time that the play was directed by a native of South Africa.

Yet Lipper's work makes it clear to this reader that she does not

*See, for example, Ruth Bass, *The Berkshire Eagle* January 26, 2004, and Liz Levine, *The Berkshire Eagle* February 20, 2004. The defensive and condescending tone of Bass and Levine toward Lipper and her subject matter calls to mind the Communist writer Mike Gold's observation in the 1930s about haughty Boston matrons boarding a streetcar full of swarthy proletarians.

believe that it is G.E.'s "fault" that Pittsfield has a high rate of teen pregnancy any more, say, than it is Sprague Electric's "fault" that on the math section of the 2002 MCAT exams, 88 percent of the children at the Conte Middle School in North Adams either failed or were found in need of improvement (Berkshire). Pittsfield's economic condition may, indeed, be a tribute to the "clear evidence of Jack Welch's industrial statesmanship" (Peretz), but only two of the women profiled had a family connection to G.E. Rather, the book looks into the lives of the young women and allows them to be heard on their own terms.

What we have are stories.

Liz's mother frequently kept her home from school because she was lonely and wanted her daughter to wait on her. Sometimes she would take her out onto the street to find empty bottles so she could buy cigarettes. Liz's biological father abandoned her, and one of her mom's many boyfriends sexually assaulted her. She went to court and testified against the man and he was put in jail, but eventually her mother resented Liz for coming forward, and her biological father sided with the perpetrator. From about the age of 12, over a four-year period, Liz lived in 15–20 foster homes between Springfield and Pittsfield. At 13, she befriended members of the Latin Kings gang in Springfield. The men made her feel safe and were attractive to her. A 20-year-old man was her first sexual partner.

Shayla was herself the daughter of a teenage mother and father. Her parents fought frequently and Dad eventually did some jail time, but his anger and violence left Shayla with great feelings of worthlessness. Her hostility toward her father, a black man who converted to Islam in jail, led her to rebel by seeking romantic relationships with white boys, something her father had forbidden. One of them, C. J., had an upbringing every bit as tumultuous as Shayla's, and despite his history of explosive anger that led to restraining orders, the two had a relationship that resulted in a child. "I felt that if I had a baby, it would change things," Shayla explains. "I thought it would make my life a lot better, not only in my relationship with C. J. but with my friends. I thought it would bring my popularity up because people would be, like, 'Hey, she's got a baby, and that's cool'" (Lipper *Growing* 176).

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Why did Shayla and Liz get pregnant? Lipper is drawn to childhood sexual abuse, physical abuse and witnessing domestic violence as critical developmental factors making young women vulnerable to early pregnancy. Above and beyond whether the ages of the girls sub-

jected the fathers to charges of statutory rape, this book makes it clear that the issue of consent within relationships is never clearly defined and at times the sexual conquest of younger girls by older men comes perilously close to rape.

One issue Lipper addresses with intellectual honesty is abortion. She believes that the overwhelming majority (more than 80 percent) of teenagers who bring pregnancy to term are from poor and disadvantaged backgrounds (Lipper "Connection"). Some of the girls object to abortion on religious grounds, others see their decision to become teenage mothers as a validation of their own mothers' choice, and often the baby provides a short-term bonding experience for mother and grandmother.

Indeed, in depicting the psychological circumstances leading to teen pregnancy—the desire for connection with others, a yearning to heal the breach between mother and daughter that at times stems from abuse from a male in the home, the waves of depression that so many of the poor suffer and a constant need for medication—*Growing Up Fast* is particularly insightful. Noting the horrendous experience of Liz and others in the foster-care system, Lipper is highly critical of the performance of the Department of Social Services in protecting children from abuse in the home.

Lipper also offers rich insight into the relationships between the mothers and fathers of the babies. At one point, she cites 60 police incidents involving the fathers of the girls whose lives are depicted in this book. She also asks the question that dogs everyone involved in the criminal-justice system who represents, as I frequently do, men accused of domestic assault and battery: Why do the women not only stay with these men but also frequently adamantly deny that any abuse has taken place, despite often strong evidence to the contrary? Stories like Colleen's sound like a composite of a number of young people with whom I've worked.

Colleen's mom was a medical assistant, her dad an alcoholic, and the two fought frequently. Her boyfriend Ryan grew up thinking his abusive stepfather was his biological dad and, as a child, witnessed episodes of domestic violence. Eventually, he beat his mother's boyfriend, and when Colleen got pregnant, he was addicted to heroin. Late in her pregnancy, Ryan kicked Colleen in the stomach, and although she didn't want to press charges, Ryan was already on probation and served a year in jail. Colleen took their newborn son to the old Second Street Jail in Pittsfield to meet Dad. Even while incarcerated, Ryan remained abusive and controlling. Lipper sees that the fantasy world young girls construct becomes an alternative redemptive fantasy to the violence and chaos in their actual relationships. There is

always the hope, somehow, that Ryan can get sober and all his other problems will melt away. "In the same way that Ryan depended on heroin," Lipper tells us, "Colleen fed off her fantasies of a fairy-tale romance and relied on them to transport her far away from an acutely painful reality" (*Growing* 150).

Eventually, Colleen gets little help from Ryan raising her son, who has a diagnosis of mental retardation. Colleen's story is one in which the child plays something of a healing role within the fractured family. The other girls seem exhausted by their experience of long days of child care and school, and long working hours for low wages. Most seem to share the attitude that getting off welfare is a significant life achievement. Whatever else it has done, the 1996 Welfare Reform Act has made work a necessity in the lives of these moms and has also made them much more willing to take their children's fathers to court for nonsupport. The aspirations of teen moms for a better life for these children is reflected in the unusual names the children bear—Marcus, Kaliegh, Leeah, Jaiden—which in and of themselves reflect a yearning to believe that each child is special.

What about the boys? About the fathers of the children, the book is far less sanguine. With the exception of Peter, who has remained with Liz in a committed relationship for some time, the majority of boys seem locked into lives of depression, substance abuse, low self-esteem and minimal if any work experience. For far too many, I'm afraid, jail is often the safest place they can be. They are the Lost Boys. Many are visiting on their children the same pattern of abuse and neglect that was visited on them, and simply lack the capacity to change. Others, however, are eminently salvageable, and it will require something of a revolution in consciousness akin to the women's movement of the past three decades to figure out what can be done for them.

The final chapter of the book, "Community," outlines a couple of programs that have shown promise in preventing teen pregnancy. Certainly, after-school programs and other attempts to bring structure and self-esteem into the lives of young people have enormous potential, but *Growing Up Fast* takes the story to today, when a depressed state and national economy make public funding for such programs perilous. Lipper praises the role of foundations in funding pilot programs, but in some ways, the optimism seems as anachronistic as her generous assessment of former Pittsfield mayor Sara Hathaway. Although some progress has been made in curbing teen pregnancy in recent years, programs that have demonstrated positive results are vulnerable amidst the state budget crisis. The Swift and Romney administration cut and eliminated programs that were designed to prevent teen pregnancy. The arrival of charter schools has compounded a

crisis of funding in the public school system with fears that they will foster greater class stratification.

Growing Up Fast raises important questions about the lives of the poor and their relationship to their community. As such, it is a book of immediate interest to us as residents of Berkshire County and should be required reading for social workers, teachers, lawyers, police and others who will find that the stories resonate with their own work experience. In the spring of 2004, the Democratic presidential candidacy of John Edwards resonated strongly among primary voters with a description of two Americas: *Growing Up Fast* describes the 21st-century version of the other America, our America.

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Book Review

A Bard for the Senses and the Intellect

Shakespeare as Literary Dramatist by Lukas Erne
Cambridge: Cambridge University Press, 2003

BY MEERA TAMAYA

Occasionally, I come across a scholarly work that not only changes the way I think about a particular subject but also answers those nagging doubts that plague me while I hold forth to my students. Lukas Erne's *Shakespeare as Literary Dramatist* is one such book.

Roughly, two problems rear their amorphous heads when I teach Shakespeare. First, why is it that no single production, say of *Henry V* or *Hamlet*, measures up to the imagined play conjured up by a close study of the printed words? Even critically acclaimed productions—for example, at the Globe Theatre in London—do not quite encompass all the rich complexities afforded by close study. As a teacher, I reflexively insist that we must pay close attention to the text, savor the rich metaphorical resonance of the language. And that brings me to the second question: Is close reading, a legacy of the tradition of New Criticism, appropriate for drama? After all, New Critics mostly sharpened their critical knives on short poems. However, I also happen to believe that close and careful reading is an intellectual disci-

pline that not only deepens our experience of literature, it provides good exercise for the little gray cells: Close reading trains us to pay attention to details and increases our mental alertness in general.

Flaubert famously said, "*Madame Bovary, c'est moi.*" Well, with my propensity for self-doubt, I have often said to myself, "*Hamlet, c'est moi.*" So even while I extol the virtues of close reading, I am beset by doubts about its suitability for drama. If, as performance-oriented critics insist, Shakespeare's plays are primarily scripts meant for the stage, then close reading may not be absolutely essential for words that are meant to be heard in the theater, rather than read in the privacy of the study.

In recent years, performance-oriented critics have been in the ascendant. These critics insist that Shakespeare was, first and foremost, a scriptwriter whose major concerns were stage performance and box-office success. They insist that the publication and canonization of Shakespeare as a literary artist was a much later development. Lukas Erne's book seeks to counteract this view by arguing that Shakespeare was not unaware of his status as a literary figure. He contends that Shakespeare's plays were both performed on the stage and read in the privacy of the study by his aristocratic patrons.

As Erne puts it, "To simplify matters, performance tends to speak to the senses, while a printed text activates the intellect" (23). And I might add, stimulates the imagination, which is maybe why the imagined play seems far better than an actual production. Imagination is infinite, while reality, regrettably, is very circumscribed. Also, while watching the play, words speed by encased in action and spectacle, making it impossible to stop and mull over their nuances, as you can when you ponder the printed words.

Lurking under the differences between performance criticism and literary scrutiny are two very different assumptions. The former emphasizes the speed at which Shakespeare composed, turning out roughly two plays a year, with his eye firmly fixed, not on future literary immortality but on ticket sales. There is no disputing that Shakespeare was a remarkably successful playwright who was able to buy his father a coat of arms in 1597, thus acquiring the social status of a "gentleman." He was also able to buy the second biggest house in his hometown, Stratford-upon-Avon, and retire in considerable financial comfort. Alexander Pope neatly sums up this image of Shakespeare as a Hollywood-style scriptwriter with no interest in literary glory: "Shakespeare . . . for gain, not glory wing'd his roving flight,/ And grew Immortal in our own despatch" (79). This myth also contributes to the idea of Shakespeare as an artless genius who never expunged or revised a word.

Erne's meticulously researched, subtly argued, thesis is that since many of his plays were published about two years after they were performed, and excerpts from his plays were included in Elizabethan anthologies such as Francis Meres' *Palladis Tamia* along with work by established poets such as Spenser and Sidney, Shakespeare was well aware of his own status as a literary artist whose plays were read as well as performed. Erne makes the case that wealthy aristocratic patrons acquired printed editions of Shakespeare's plays for their libraries. Indeed, the striking picture on the cover of the book is that of a full-length portrait of Sir John Suckling holding a Folio edition open at a page titled *Hamlet*, painted by Sir Anthony Van Dyck (c. 1660). He also points out that in his sonnets, Shakespeare makes a passionately insistent case for the immortality of poetry while bemoaning the brevity of life.

The summing up of the scholarly debate about the provenance and variations in the earliest extant editions of Shakespeare's plays is both masterly and judicious. While the collected edition known as the First Folio was published in 1623, eight years after Shakespeare's death, shorter versions of six plays—known as Quarto 1 and Quarto 2—were printed during his lifetime. The critic Alfred W. Pollard, in his 1909 bibliographical study, termed Q 1 a "bad" Quarto, under the assumption that the "bad" Quartos were either reconstructions from memory or pirated copies meant to be staged in the provinces for presumably less sophisticated audiences. This denigration of Quarto 1 as the "bad" Quarto became scholarly orthodoxy. However, most notably, Peter Blayney and Scott McMillin, among others, have disputed that narrative, suggesting that the shorter Q 1 may actually have been abbreviated by Shakespeare himself, in order to make his longer first drafts more suitable for the stage. Erne's illuminating contribution to this debate rests mainly on detailed analysis of the variant texts of three of Shakespeare's most popular plays: *Romeo and Juliet*, *Henry V* and *Hamlet*.

In the final chapter, titled "Theatricality, Literariness and the Texts of *Romeo and Juliet*, *Henry V* and *Hamlet*," Erne follows Walter Ong in locating drama at the intersection of "orality and literariness." He points out that in ancient Greece, while epic and lyric genres were oral forms meant for recitation, drama was both written *and* orally performed. Erne argues that the three plays, extant in shorter theatrical and longer literary versions, inhabit this trajectory from oral to print culture. In this scenario, according to Erne, the shorter so-called "bad" Quarto 1 may not have been pirated or reconstructed from memory but re-worked by Shakespeare from a longer literary draft into a more com-

pact, speeded-up version, more suitable for "two hours' traffic of our stage."

Erne's detailed analysis of the differences between Q 1, Q 2 and Folio editions of *Hamlet* are particularly persuasive and illuminating. He demonstrates that the shorter Q 1 version of *Hamlet* omits the meandering discursive nature of the Folio edition. Some scenes in which Hamlet's aborted trip to England is narrated in disparate units are trimmed and fused together. The Q 1 speeds up the action while the Folio edition presents the complex interiority of the prince. It is the latter introspective, enigmatic Hamlet who appeals to post-Freudian readers. His extended ruminations, simultaneously melancholy and witty, make the play a delight to study at our leisure.

This explanation provides plausible answers to all those niggling questions about the appropriateness of close reading and the generally unsatisfying nature of stage and movie productions. Close reading is quite in order if Shakespeare was not only a Hollywood-style scriptwriter churning out plays at great speed but also a conscious literary artist who achieved an unmatched grace of language. Mel Gibson's *Mad Max Hamlet*, and Kenneth Branagh's *Hamlet* on steroids can strut their stuff while the printed text will continue to provide rich food for thought and imagination.

Contributors

Ben Jacques teaches journalism and creative writing at Massachusetts College of Liberal Arts. He has written about small-scale farming and heritage-breed livestock for several publications, including *Américas*, *Orion Afield*, *Maine Times* and *World Ark*. He has designed and teaches a creative arts core course, *The Good Earth: the Agrarian Theme in Literature and Art*.

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